

PROD. NO: 1914

ABC TELEVISION LIMITED,  
TEDDINGTON LOCK,  
TEDDINGTON,  
MIDDLESEX.

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VTR/ABC/7589

C A M E R A   S C R I P T

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CALLAN

'THE LAND OF LIGHT AND PEACE'

by

JAMES MITCHELL

---

Designed by

MIKE HALL

---

Associate Producer

JOHN KERSHAW

---

Producer

REGINAL COLLIN

---

Directed by

PIERS HAGGARD

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STUDIO L, TEDDINGTON

CAMERA REHEARSAL:    Wednesday, 8th May, 1968.    10.30-21.00

VTR:    Thursday, 9th May, 1968.    17.00-19.00

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RUNNING TIME:    46.25 + 1 commercial break

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CALLAN 'THE LAND OF LIGHT AND PEACE' (1914)

CAST

Callan . . . . .	EDWARD WOODWARD	Det. Sget. Lynn . . . . .	BRUCE PURCHASE
Hunter . . . . .	DEREK BOND	Geoffrey Gleeson	ALAN CULLEN
Meres . . . . .	ANTHONY VALENTINE	Sir Bruce Ingoe . . . . .	JOHN BARRARD
Jane Ellis . . . . .	AVRIL ELGAR	Markinch . . . . .	IAN COOPER
Miss Hogg . . . . .	BETTY MARSDEN	Secretary . . . . .	ROBIN LLOYD
Det. Insp. Charwood . . . . .	WENSLEY PITHEY	Hunter's Secretary . . . . .	LISA LANGDON
Members of seance: Lisa Doran, Cathleen Heath, Rex Rashley			

EXTRAS: 8/5/68 10.30 a.m.

Seance: Peta Collins, Mary Warden, Iris Fry, Harry Douglas.

Waitress: June Turner. Lorry Drivers doubling as Policemen: Derek Chafer, John

James. Lorry Driver: Ali Hassan

9/5/68 10.00 a.m.

As above + Secretary: Kelly Grant

Floor Manager . . . . .	HARRY LOCK	Tech. Sup. . . . .	PETER KEW
Stage Manager . . . . .	SHIRLEY CLEGHORN	Lighting . . . . .	KEN BROWN
P.A. . . . .	ANNE SUMMERTON	Cameras . . . . .	DICKIE JACKMAN
P.A. Timer . . . . .		Sound . . . . .	MIKE PONTIN
Wardrobe Sup. . . . .	GILLIAN GRIMES	Vision Mixer . . . . .	NIGEL EVANS
Make-Up Sup. . . . .	CAROLE BRIGHT	Racks . . . . .	JIM FERGUS SMITH
Graphics . . . . .	IAN KESTLE	Grams . . . . .	MIKE FAIRBURN
Call Boy . . . . .	RICHARD MERVYN		

SCHEDULE

Wednesday	Camera Rehearsal . . . . .	10.30 - 13.00
8 May	Lunch Break . . . . .	13.00 - 14.00
	Camera Rehearsal . . . . .	14.00 - 18.00
	Supper Break . . . . .	18.00 - 19.00
	Camera Rehearsal . . . . .	19.00 - 21.00
Thursday	Camera Rehearsal . . . . .	10.00 - 12.15
9 May	Line Up, Make Up Notes . . . . .	12.15 - 12.45
	Lunch Break . . . . .	12.45 - 13.45
	Line Up, Make Up cont. . . . .	13.45 - 14.00
	Dress Rehearsal . . . . .	14.00 - 16.00
	Rec Break & Notes . . . . .	16.00 - 16.30
	Line Up . . . . .	16.30 - 17.00
	VTR . . . . .	17.00 - 19.00
	Tech. clear . . . . .	19.00 - 19.15
	Supper Break . . . . .	19.15 - 20.15

Cam. 1 Turner Arm  
 Cam. 2 Pedestal  
 Cam. 3 Pedestal  
 Cam. 4 Mole Crane  
 Cam. 5 Pedestal + zoom  
 Cam. 6 Pedestal + zoom

3 booms, 1 mini-boom, 1 fishpole, 1 neck mic.

Prac. phones Callan's Room/Hunter's office

" " Miss Hogg's house/Hunter's office

Prac. intercoms Secretary's Office/Hunter's office

" " Sir Bruce's Office/Secretary's office



15-17	36-41	N
17-19	42-	N
19-24	43	N
25-27	44-54	I
27	55	I

SCENE	PAGE	SHOTS	TIME	SET	CAMERAS	SOUND	CHARACTERS
11.	28-29	56-62	DAY	INT. CINEMA	4D 3F 2A 6C	A.1 NECK MIC MINI	MISS HOGG JANE GLEESON(C/WAY) CALLAN EXTRAS
T A P E R U N )- ARTISTS REPOS.							
12.	30-	63	DAY	EXT. TEASHOP STEPS	5A	F/POLE	EXTRAS CALLAN JANE CHARWOOD
13.	30	64	DAY	INT. TEASHOP PASSAGE	2F	F/POLE	CALLAN JANE CHARWOOD
14.	30-33	65-68	DAY	INT. TEASHOP	3G 1G	C.4	CHARWOOD JANE CALLAN EXTRAS
T A P E R U N )- ARTIST & CAMERA REPOS.							
15.	33-35	69-	NIGHT	INT. HUNTER'S OFFICE (OUTER)	1C	B.1	HUNTER CALLAN
16.	35-39	70-90	DAY	INT. CALLAN'S ROOM	1H 2G	C.5	CALLAN CHARWOOD
T A P E R U N )- CAMERA REPOS.							
17.	40	91	DAY	INT. HUNTER'S OFFICE (INNER)	3H	B3	HUNTER MERES(V/O)
18.	40	92	DAY	INT. MISS HOGG'S	2E	A.3	MERES HUNTER(V/O) MISS HOGG
19.	40-43	93-108	DAY	INT. HUNTER'S OFFICE (INNER)	1J 3H 2H	D.3 C.6	HUNTER SECRETARY (V/O) CALLAN
E N D O F A C T T W O							
20.	44-45	109	DAY	INT. GLEESON'S ROOM	1D	C.2	LYNN CHARWOOD
21.	45	110	EVENING	EXT. TEASHOP	2F 5A 1K	F/POLE SLUNG MINI	JANE CALLAN
T A P E R U N )- ARTISTS REPOS.							
22.	46	114	EVENING	EXT. CINEMA	5A	A.1	JANE CALLAN



CHARACTERS

CALLAN  
JANE

1. F/U  
5A  
LOW ANGLE POSTERS.  
ON Q PAN R. SLOWLY  
to see cinema frontage.  
PUSH IN, PANNING L. &  
ELEVATING to see  
singers
1. EXT. CINEMA - EVENING  
CONGREGATION:  
Oh land of peace, oh land of  
light,  
Oh resting place of all,  
May yet thy spirit glow be  
bright,  
And loud thy voices call. /
- DOOM A.1  
NECK MIC. FOR  
MISS HOGG  
F/X LIGHT  
TRAFFIC
2. 1A-B  
C.S. COLLECTION BAG  
PAN UP to see row of  
singers, Callan centre,  
Gleeson L.F/GD.  
CRAB R. with Gleeson  
to see front row.  
CONTINUE R. to find  
Miss Hogg R.F/GD.  
(Pos.D)  
TIGHTEN as Group sits  
5 TO B - KIOSK  
ON Q PUSH IN to 3-S  
Jane/Callan/Gleeson
2. INT. CINEMA - EVENING  
Oh spirit friends, remain our  
guide,  
Through all this world's mischance,  
Till we live on the other side,  
In one eternal Trance.  
HOGG: Bannerjee is here. And  
with him the fair maiden whom  
you know. We are ready to speak  
if you will hear and believe.  
Do you believe?  
ALL: Yes.  
HOGG: Do you truly believe?  
ALL: Yes, truly. /
- DOOM A.1  
NECK MIC. FOR  
MISS HOGG
3. 3A  
M.C.U. HOGG  
HOGG: Annie will speak.  
(PAUSE) /
4. 1B  
2-S JANE/CALLAN

- JANE: Annie, have you a message for us? You have no pain now. Tell us of your happiness./
5. 3A  
M.C.U. HOGG
- HOGG: Annie is young and shy. Her message she is whispering to me. She says, there is one among you who lives alone/ -
6. 2A  
PROFILE GROUP SHOT of 2nd row.  
GO R. to profile shot front row, JANE L.F/GD.
- who must be jolly sure to take care of health in near future.
- JANE: Can she say which one of us? ... Annie?
7. 3A (12")  
C.U. HOGG
- HOGG: Georgey/  
porgy pudding and pie,  
Kissed the girls and made them cry./
8. 1B  
C.U. JANE
9. 2A  
M.C.U. HOGG
- JANE: Annie, tell us more./
- HOGG: Do not pursue her madam. Your guides now go to the next valley, where the spirits walk in white robes. The peace of RhadaKrishna be upon you.
- SOUND FADE DOWN NECK MIC.
- 3 TO B - SAFE SHOWROOM  
ROUND FIRELINE OUTSIDE  
CINEMA SET
- ON Q PULL BACK to  
O/S 2-S Jane/Hogg
- SET IN FGR. STEPS
- Well? I see they didn't have a lot to say. Was there a message?/
10. 1B  
3-S JANE/CALLAN/GLEESON  
then PULL BACK QUICKLY
- JANE: Annie tried to speak to us again, but Mr. Bannerjee had to speak for her./
11. 2A  
M.C.U. HOGG
- CAM. 1 TO C - HUNTER'S OFFICE



PAN her rise

HOGG: Oh, well, so long as there was something. Perhaps next time she will find courage. Jane dear, why don't you make the tea, then we can all have a nice chat about it? /

12. 6A  
W.S. GROUP, HOGG BOTTOM  
R.fr.

F/X LIGHT CHAT

Jane/Extra X F/GD &  
up steps

Geoffrey.

Gleeson comes to Hogg

13. 2A  
2-S GLEESON/HOGG, FAV.  
HOGG

Have you the spirit dues?

GLEESON: Here we are Miss Hogg.

HOGG: Not so many friends this evening. Perhaps Annie is getting a little difficult for them. /

14. 6A  
3-S CALLAN F/GD./  
GLEESON/HOGG

GLEESON: Surely not - she is very precious to me.

HOGG: Hmm. I think they had more benefit when Black Bull controlled me.

15. 2A (As Callan goes)  
C.U. HOGG

Perhaps he will honour us again soon. /

16. 5B  
C.S. CUPS  
PAN them up,  
LOOSENING to 2-S  
Callan/Jane, tea urn  
L.F/GD.

CALLAN: Are you having one?

SLUNC MIC. FOR  
GLEESON/CALLAN

JANE: Thank you, Mr. Tucker.

SLU

CALLAN: My pleasure. Splendid little canteen you've got there.

JANE: Yes, my own little department.



LET Gleeson enter  
centre fr. to 3-S  
Callan/Gleeson/Jane

GLEESON: How did you find it?

CALLAN: Edifying. Very  
edifying. Wonderful the thought  
of all that happiness over there -  
eh, Mr. Gleeson.

GLEESON: 'The land of light and  
peace'. It's very different from  
the one on this side, Mr. Tucker.

17. 6B  
M.C.U. JANE & SUGAR JAR  
thru' door

JANE: That's only because we let  
it be different. We don't try to  
make our world like theirs. Not  
even when they try to help us.

18. 5B  
2-S CALLAN/GLEESON

CALLAN: Mind you, we could have  
done with a little more help  
today, I thought .y.

19. 6B  
A/B

LET Hogg in L.F/GD.  
thru' door, LOOSEN  
to 2-S Hogg/Jane

JANE: It's probably my fault. I  
should have been more patient.

PAN Hogg L. to 3-S  
Callan/Gleeson/Hogg

HOGG: Don't reproach yourself,  
Jane. We all did our best. Dear  
Mr. Bannerjee. What a helpful  
man he is. This is your third  
visit I believe Mr. Tucker.

CALLAN: Yes, it is.

HOGG: Well, then, you know  
Bannerjee passed over in the  
Indian Mutiny. At the hands of  
English soldiers I regret to say.  
But he bears us no malice.

LET Hogg out R.,  
TIGHTEN to 2-S Callan/  
Gleeson

On Cam. 6 Shot 19

- 5 -

GLEESON: I wish I had known  
Annie in the flesh. She must  
have been a beautiful child.  
Tragic./

20. 5B

C.S. BISCUIT.

ZOOM BACK ON Q to  
TIGHT 4-S Hogg L.F/GD./  
Callan/Gleeson/Jane

HOGG: Still, we did get our  
message.

JANE: Someone who is alone must  
take care of their health in the  
near future.

GLEESON: He didn't say whether  
she meant a man or a woman.

JANE: You and I live alone,  
Geoffrey.

GLEESON: Not for long my dear.

ON Q ZOOM IN to C.U.  
Callan

HOGG: What about you, Mr. Tucker?

FADE TO BLACK

TAPE RUN - CALLAN REPOS. TO HUNTER'S OFFICE/

CAM. 2 TO B - SAFE SHOWROOM  
CAM. 3 TO B - " "

- 5 -

Coming to Cam. 1 Shot 21



21. F/U  
1C

---

(Cameraman L. of arm)  
C.S. GLOBE

LOOSEN to see Hunter  
& floor behind.

Meres feet enter

PAN UP to 2-S Meres/  
Hunter

Meres comes to L.F/GD.

P.D. as Meres Xs R. to  
sit F/GD., SEE him sit.

Callan enters centre  
B/GD.

TIGHTEN to LOW ANGLE  
2-S Hunter/Callan,  
globe L.F/GD.

3. INT. HUNTER'S OFFICE - EVENING . DOOM P.1

HUNTER: Any success?

MERES: Not with Miss Ellis.

HUNTER: How cautious women are!

MERES: But there's a safe in  
Gleeson's flat, sir.

HUNTER: Safe?

MERES: An old one sir.

HUNTER: But what on earth does an  
obscure clerk in the Ministry of  
Defence want with a safe, I  
wonder?

MERES: Must have something to  
hide.

(KNOCK)

HUNTER: Yes?

And how's the other world, Callan?

CALLAN: Got a message today.  
Somebody who lives alone has to  
look after his health.

MERES: Do take care then old  
boy.

HUNTER: So the medium performed?

CALLAN: You bet. It's a very good act. She runs a Bentley and has a ten roomed house in St. John's Wood.

HUNTER: Does she indeed?

Callan sits, PAN R. &  
F.D. to INC. Meres  
R.F/GD., making 2-S  
Callan/Meres with  
desk lamp

CALLAN: Do we turn her place over?

HUNTER: Not for the moment. Our problem is a leakage of Defence Secrets. It's Gleeson and Miss Ellis who work at the Ministry, not your Miss Hogg. Meres has already been to Gleeson's. Apparently he's got a safe.

CALLAN: What kind?

MERES: Thurlow - looks ancient, but quite solid. 'Bout 2' square.

CALLAN: You want it done, sir?

HUNTER: Definitely.

CALLAN: I can't cut it open or blow it?

HUNTER: God, no!

CALLAN: What is it? Combination lock? Key lock?

MERES: Key lock.

CALLAN: Well, I can't just pick it unless it's an antique.



MERES: About your age.

HUNTER: What about your contacts?

CALLAN: Yes, he's - er - visiting.  
I don't think he'll be out for  
another ten days. There is another  
way but I'd have to see the plans.  
If I could get a drawing of the  
door it would be simple.

Callan sits fwd.,  
MAKE 3-S Hunter/  
Callan/Meres, globe  
L.fr.

PROSP: STRIKE GLOBE FOR  
CAMERA MOVEMENT

HUNTER: Good, well get moving.

Meres rises, LET him  
out & PUSH IN to  
M.C.U. Callan

CALLAN: We'll need a letter, sir.  
Thurlows of Threadneedle Street.  
don't usually open their files to  
people like me.

FADE TO BLACK

TAPE RUN - ARTISTS REPOS. TO SAFE SHOWROOM/

CAM. 1 TO D - GLEESON'S ROOM

22. F/U  
2D (+ tracker please)  
C.S. MERES'S HAND on  
safe handle

PULL OUT to M.C.U.  
Meres, going back &  
L. with him to 2-S  
Callan/Markinch,  
fav. Markinch

4. INT. SAFE SHOWROOM - DAY

F/X TRAFFIC  
ROOM A.2  
BOOM C.1

MARKINCH: Well, Mr. Callan,  
it's an unusual request, and  
without the letter, I can tell  
you ... But with a matter of  
national security - security is  
our job. Our reputation is  
unrivalled.

P.N Markinch L. X  
Callan & GO R. with  
Callan to O/S 3-S  
Markinch/Meres/Callan

CALLAN: Oh I know Mr. Markinch.

MARKINCH: Now I presume, if it's  
an old safe, it doesn't resemble  
any of these.

MERES: No, not at all.

MARKINCH: Hmm, just as well.  
The modern Thurlow is well nigh  
impregnable - unless, of course,  
you intended to use a thermic  
lance.

Callan turns into fr.,  
FIND Meres R.D/GD. &  
CRAB R. with them,  
holding 2-S

CALLAN: No, nothing like that.

MERES: It was smaller - the  
hinges were different - and the  
lock was in the centre.

LET Markinch in centre  
B/GD to 3-S Callan F/GD./  
Markinch/Meres

MARKINCH: Always in the centre,  
locks, actually. Was it a  
square corner model?

MERES: Come again.

MARKINCH: Were the edges squared,  
or round and welded like this.

MERES: Oh, square and the name-  
plate was here.

MARKINCH: I know the one. If  
you'd like to come this way ...  
I've had the drawings of the most  
probable types brought up in  
readiness.



They go L., PAN them &  
PUSH IN QUICKLY to  
follow them, HOLDING  
Meres R.fr.

PUSH IN ondoor & thru'  
it to 2-S Markinch/  
Callan

(INNER OFFICE)

F/X LOSE  
TRAFFIC

/SCENES: STING FILLER FLOATER/  
/ & STRIKE FLAT BY DOOR

MARKINCH CONT: We'll be more  
private here.

CALLAN: I don't mind.

MARKINCH: I do. What you are  
going to see now are closely  
guarded professional secrets.

23. 3B

C.S. FILE

PAN it up to see  
Meres/Callan behind

24. 2C (As Callan hands it to Meres)

LOOSE SHOT ILLUSTRATION  
& MERES R.

MERES: That's it.

PAN it DOWN to table,  
FIND Callan L.fr.

CALLAN: Good. Can I see the  
drawings.

MARKINCH: Here they are. It's  
many years since ...

DEPRESS to see  
Markinch's hands top  
of fr.

CALLAN: Have you some paper,  
unlined?

MARKINCH: Let me see.

ON Q PAN UP to M.C.U.  
Markinch.

PAN his sit to 3-S  
Callan/Markinch/Meres

CALLAN: Yes, I remember, it's a technique you can't use now - but it works well with these old safes. What you do is, you drill a hole just here, you knock out the bolt stump and the horizontal strapping slides back like magic. Have you got the detailed measurements?

MARKINCH: All here Mr. Callan.

CALLAN: I want the exact distance of the bolt stump from the top and side of the door. Outside measurements.

ON Q, PUSH IN on  
Callan's drawing

MARKINCH: Er -  $8\frac{1}{2}$  inches inside, add on  $\frac{7}{8}$  to allow for bevel, is - from the side -

MERES:  $9\frac{3}{8}$ .

MARKINCH: And, um ...  $11\frac{1}{4}$ , no  $\frac{1}{8}$ th, from the top.

CALLAN: Ta.

FADE TO BLACK

/STO TAPE - ROLL BACK & MIX/

CAM. 2 TO D - MISS HOGG'S  
CAM. 3 TO C - GLEESON'S ROOM



SCENES: BOTH SINGERS O.K.  
LIGHTING: TORCH EFFECT  
CAM. 1 IN POS. D - UNDER 3's CABLE  
DURING SCENE BRING ROLL TO 45 STORAGE POSITION

F/U  
VTR

MIX  
25. 1D (Under 3's cable)  
(35° cameraman R. of arm)

C.S. DRILL in safe.

5. INT. GLEESON'S ROOM - NIGHT

BOOM D.2

BOOM C.2

ON Q, PULL OUT to see  
torch.

F/X DRILL  
IN METAL

Callan puts drill down,  
LOOSEN & GO L. to make  
2-S Meres/Callan, fav.  
Callan

CALLAN: Keep the torch still.  
It's tough stuff. We've  
already been through two bits.

He drills again, PUSH  
IN on drill.

Gotcher!

INC. Callan's head R.fr.  
torch L.fr. for  
hammering.

Punch. Hammer

Callan opens safe door

Get your camera.

LET Callan out R.,  
Meres in L. with camera

MERES TAKES PHOTOGRAPH

LET Meres X fr.R.

PUSH IN on envelopes  
& pills  
GO L. to make DEEP  
2-S Meres/Callan

CALLAN: Theatre programmes ...  
assorted envelopes ... pills ...

SET IN ARMCHAIR. CLOSE  
SWINGER BY FIREPLACE

MERES: In the safe?

ELEVATE as Callan  
stands to shoot over  
top of safe 2-S  
Meres/Callan, cashbox  
F/GD.

CALLAN: That's it. If there's  
any microfilm it must be in here.

MERES: Somebody's coming.

CALLAN: You said he went to the pictures!

GO R. SLIGHTLY to HOLD  
2-S as Meres goes L. to door

MERES: He did. I followed him in.

F/X FOOTSTEPS

MERES MAKES SIGN.

CALLAN: All right, but mind what you're doing!

PAN Callan R. to chair  
in C.M.S., FOLLOW his  
business

26. 3C (OnL. of Cam.1)  
C.U. MERES at door

MERES LISTENS

27. 1  
A/B CALLAN.  
FOLLOW him as he  
crouches behind table

28. 3C  
M.C.U. MERES.  
He comes to F/GD. in  
profile, door opens.  
PAN Gleeson into room.  
LET Meres in L.  
Meres hits him &  
catches him.  
Callan looks over table  
top, O/S 3-S Meres/  
Gleeson/Callan

FADE TO BLACK

TAPE RUN

CLOSE L.H. SWINGER  
STRIKE F/GD. PIECE  
SET IN FURNITURE  
CAMERA 1 TO POS. B

29. 1D  
VERY LOW 3-S MERES &  
GLEESON L.B/GD./CALLAN  
R.F/GD. MERES: Gentle enough for you?
- Callan rises out of fr.  
PUSH IN on thread  
caught on table, SEE  
Meres/Gleeson B/GD.
- Cashbox is put on  
table, torch shines  
on it. CALLAN: Fine. Put him down.
- LIGHTING: TORCH EFFECT/ Money, money, money.
- MERES: It must be here somewhere.
- PAN UP & ELEVATE to 2-S  
Callan/Meres.
- LET Callan X out fr.R.,  
HOLD on Meres CALLAN: Let's have another look  
at the stuff./
30. 3C  
C.M.S. CALLAN at chair  
Could be anywhere. We'd better  
take all this stuff.
31. 1 HE BEGINS TO PACK BAG./  
M.C.U. MERES.
- PAN him R., he  
walks round table &  
comes to M.C.U. MERES: He's extraordinarily  
careful - if Hunter's right. All  
his books are on painting or  
spiritualism. Not even a little  
red book.
32. 3C  
A/B CALLAN, business
33. 1 CALLAN: Somebody trained him well./  
A/B MERES.
- PAN him L. to TIGHT  
O/S shot Gleeson on  
floor MERES: I do hope so. I'd hate  
to waste my time on a weird  
little clerk with religious  
mania.
- LET Callan in L. fr.  
to 3-S Callan/Gleeson/  
Meres F/GD. CALLAN: How are you mate?



LET Meres out R.

MERES: Let's go.

PUSH IN QUICKLY to  
Callan/Gleeson

CALLAN: Shut the door. Bring the  
torch over here./

34. 3C  
M.C.U. MERES at door

MERES: There's no time to play  
Florence Nightingale./

35. 1  
A/B.

LET Meres in R.

CALLAN: You heard me. Bring the  
torch.

You've croaked him.

/3 TO D - MISS HOGG'S/

MERES: I can't have done.

CALLAN: He's dead.

MERES: But how on earth ...

CALLAN: Those pills - he must  
have had a bad heart.

MERES: What a bloody nuisance.

CALLAN: Pockets!

PAN DOWN, SEE them go  
thru' pockets

Do you really think it's all light  
and peace on the other side?

MERES: Perhaps he'll tell you at  
the next meeting.

They exit R.,  
PUSH IN to C.U. GLEESON

MIX  
36. 2D -E  
(with tracker please)

C.U. JANE reflected in  
table.

ON Q PULL BACK to see  
cards, then Hogg's  
hands, then Hogg F/GD.

6. INT. MISS HOGG'S HOUSE - NIGHT BOOM A.3

/1 BACK UNDER 3's CABLE &  
TO POS. 2 HUNTER'S OFFICE  
/MOLE TO POS. 4C  
/GLEESON'S ROOM

HOGG: Oh my dear, it's going to be such a wonderful time for you.

JANE: Wonderful?

HOGG: For romance, especially. Everything's so right.

JANE: And the wedding?

HOGG: Happiness could be yours at last.

Oh! Not so good.

JANE: What is it?

HOGG: Only, my dear, that there seems to be some problem - something to do with work perhaps? Something hanging over you unresolved?

JANE: I can't think of anything.

HOGG: Well - it's all in the cards. Let me see. ... Oh ... yes ...

JANE: What?

HOGG: Most definitely a barrier to your happiness. What could that be?

JANE: I don't know.

ON Q PUSH IN QUICKLY to C.U. card. It goes onto table. CRAB R. QUICKLY, HOLDING card in C.S. & PULL BACK to see reflection Hogg Pos. E)

PULL BACK with hand movement to INC. Jane R.F/GD.

PAN UP with hand &  
FISH IN to "C.C."  
Hogg

HOGG: Let me think. Ah - it  
couldn't be our little business  
matter could it?

JANE: What?

HOGG: The micro film. My  
friends are getting impatient.  
I must have the rest of it soon.

37. 3D  
C.U. JANE

JANE: That wouldn't show in the  
cards would it?

38. 2E  
C.U. HOGG

HOGG: Everything shows in the  
cards. And they tell you to make  
haste and settle the matter.

39. 3D  
C.U. JANE

JANE: Well ... it's the money,  
you see. Geoffrey thought ...

40. 2 (As Jane looks at her)  
C.U. HOGG

HOGG: I'll have to talk to  
Geoffrey again, won't I?  
Because we must get this settled.  
Your future happiness could be  
at stake ...

41. 3D (As she turns card)  
C.S. CARD & JANE'S  
REFLECTION

and Geoffrey's.

42. 1E  
(Cameraman R. of arm)

ALF LITTLE C.U. HUNTER

7. INT. HUNTER'S INNER OFFICE - NIGHT SCENE 3

LIGHTING: TABLE LAMP EFFECT

P.B. as he puts phone  
down to FIND Callan  
R.F/GD., 2-S Hunter/  
Callan

HUNTER: I see, thank you.  
Nothing.

CALLAN: What about the theatre  
programmes?



HUNTER: No. And the medicine's just medicine.

CALLAN: They've tried the money?

HUNTER: They're going through it now. There's over three thousand pounds.

CALLAN: They don't often pay that much.

HUNTER: They can't often buy a new short-range missile. Pity he died.

CALLAN: Yeah.

HUNTER: It means the police get involved.

CALLAN: They've only got to go to the safe-makers.

HUNTER: Well, let's cross that bridge when we come to it. Meantime, you go back to the seances, I think. Jane Ellis is all on her own now.

CALLAN: So?

Hunter rises, goes R.  
PAN R. & PUSH IN to  
Callan.

LOOSEN to find 2-S  
Callan/Hunter R.E/GD.

PAN with Hunter as  
he comes R.F/GD., 2-S  
Callan/Hunter, fav.  
Callan

LOOXEN as Hunter Xs  
L. out of fr.

HUNTER: We must have that micro-  
film, Callan. Try to be at your  
most consoling. After all, Miss  
Ellis is hardly in her first bloom.  
She should be quite vulnerable.

CALLAN: What about me?

PAN Callan R.

43. MIX  
4C (35°)

(Crewed by Cameraman  
of 2,3,4 or 5)

M.C.U. GLEESON on floor,  
Charwood's hand drawing  
with chalk.

8. INT. GLEESON'S ROOM - NIGHT

DOOM C.2  
DOOM E.2

As he stands, TRACK BACK  
SLIGHTLY & CRANE UP  
HIGH to inc. 2 P.C.s  
F/GD., SEEING Gleeson  
on floor

CHARWOOD: He's all yours.

We're wasting our time George.

This lad was an expert.

CRANE R. with Charwood  
as he walks past Lynn,  
SEE safe

LYNN: Certainly was. This is a  
very neat job.

CHARWOOD: The doctor said he  
was chopped behind the ear and  
died because he had a weak heart.  
That means the defence'll try  
manslaughter - but till the Public  
Prosecutor tells me different, I'm  
going for murder.

CRANE DOWN to TIGHT  
2-S Lynn/Charwood,  
fav. Charwood

LYNN: He'll take a bit of finding,  
sir.

CHARWOOD: I'll get him. Remember,  
it's my last case and I want a  
good result.

LET Lynn out L.,  
CRANE UP as Charwood  
goes above table,  
CRANE L. with him to  
door.

SEE door open LET  
Lynn in L.F/GD.

CRANE DOWN, TRACK IN  
to TIGHT 2-8

CRANE UP as Lynn opens  
door.

SEE Jane enter bottom  
fr., over top of door

TRACK BACK with Jane  
bottom R. of fr.

Lynn exits, Charwood  
closes door, comes  
down to top L. of fr.

SEE chalk marks on  
floor. Jane reacts.  
ON Q CRANE DOWN FAST  
to C.U. JANE

She moves away.

LYNN: Of course,

KNOCK.

LYNN: There's a Miss Ellis just  
come in sir. She lives downstairs.  
She was Gleeson's fiancée.

CHARWOOD: All right. I'll talk  
to her. Oh, have you got that  
ticket stub?

LYNN: Yes sir.

CHARWOOD: Go to all the local  
cinemas. See if any of them  
remember Gleeson being there  
tonight.

LYNN: Sir.

JANE: Inspector, I'm sorry, but  
I've got to talk to you.

CHARWOOD: All right George.  
This isn't the place for you, Miss.

JANE: No - I want to see what  
happened.



LET Charwood in L.fr.  
to DEEP 2-S Charwood/  
Jane

CHARWOOD: Robbery Miss. After the  
safe. Mr. Gleeson came in and got  
struck over the head.

JANE: Who would want ...? It  
isn't fair, is it?

They go to table, she  
sits.  
TRACK IN QUICKLY to  
M.C.U. JANE

CHARWOOD: No, Miss.  
Look, come and sit down.

JANE: I've known him a long time  
but we only found each other last  
year. It's been so short and I'm  
not getting younger ...

Charwood comes to cam.  
TRACK BACK & CRANE UP  
to TIGHT 2-S Charwood/  
Jane, Charwood in  
B.C.U. L.F/GD.

CHARWOOD: Have you any idea  
what Mr. Gleeson kept in the safe?

JANE: Just money I think.  
Savings.

CHARWOOD: Mr. Gleeson keeps his  
savings in that?

JANE: He was - a lot of people  
called him eccentric. He just  
didn't like banks.

CHARWOOD: How much? Any idea,  
Miss?

JANE: Oh, well. No, I don't  
know really. Probably quite a  
bit.

LET Charwood out R.  
CRANE DOWN & T.I.  
to M.C.U. Jane

CHARWOOD: What was he? A clerk  
wasn't it?

FIND Charwood R.E/GD.  
TIGHTEN 2-S Jane/  
Charwood

JANE: He was very careful with money.

CHARWOOD: How long have you known him?

JANE: Seven years. I work in the same department as he - did.

CHARWOOD: And what would that be?

JANE: Ministry of Defence. Oh nothing very grand, inspector. We were only clerks, both of us.

As Charwood goes R.,  
TRACK BACK, CRANE UP  
& R., PANNING him R.  
to chair & back to  
table, making equal  
high angle 2-S Jane/  
Charwood

CHARWOOD: You know where he was tonight?

JANE: At the pictures.

CHARWOOD: You didn't want to go with him?

JANE: We didn't do everything together. I went to see a friend.

ON Q CRANE DOWN & R.  
& TRACK IN a little  
to TIGHT LOW ANGLE  
2-S Jane/Charwood,  
fav. Jane, SEE table  
rim

CHARWOOD: Mind telling me who?

JANE: It was Miss Hogg, Miss Bella Hogg, 8 Bolters Lane, St. John's Wood.

CHARWOOD: Did Mr. Gleeson have a lot of friends?

JANE: We kept very much to ourselves inspector - and our little group.

CHARWOOD: Group?

JANE: The League of Light.

CHARWOOD: Religion?

JANE: Well, in a sort of way it is. Miss Hogg might not agree but some of us call it that.

CHARWOOD: This Miss Hogg's in it too, is she?

JANE: Yes. She's the medium.

You know, I shan't cry any more for Geoffrey. That would be selfish of me. You see, I know he's happy.

CHARWOOD: Yes, of course, Miss. Now, can you tell me who else is in this group of yours?

JANE: I can give you their names, but it won't help. It couldn't have been anybody we know.

CHARWOOD: Never mind, Miss, we've got to start somewhere.

JANE: Yes. Well, apart from Miss Hogg and Mr. Gleeson, there's myself and Mrs. Prescott. Her husband sometimes, too. And then there's Mr. Tucker. He's new.

As Jane rises, CRANE  
UP & R. & TRACK BACK  
a little to HIGH  
ANGLE 2-S Charwood/  
Jane  
TIGHTEEN ON HER R.F/GD.

LET her X L., CRANE  
DOWN, T.I. a little  
to see notebook over  
Charwood's shoulder  
& Jane's hand L.fr.



CHUM OOD: Tucker?

ON Q CLOSE IN on writing JANE: Yes. David Tucker.  
AS TIGHT AS POSSIBLE

C/S  
CAPTION: END OF PART ONE

GRAND 'MYSTERY  
PROJECT'

TADE SOUND & VISION

END OF ACT ONE

CAM. 1 TO POS. F - MISS HOGG'S HOUSE  
CAM. 2 TO POS. D - " " " (In 1's loop)  
CAM. 3 TO POS. E - HUNTER'S OFFICE  
CAM. 4 TO POS. D - CINEMA  
CAM. 5 TO POS. A - EXT. TEL. SHOP  
CAM. 6 TO POS. C - CINEMA

F/U  
C/S

CAPTION: PART TWO

RENT SYSTEM  
PROJECT

FADE TO BLACK

44. F/U  
2D

(In 1's loop)  
C.S. CRYSTAL BALL &  
HOGG'S HANDS

9. INT. MISS HOGG'S HOUSE - DAY

D.M.C.2

PULL OUT to see Meres'  
reflection in table

HOGG: No, you aren't married,  
Mr. Meres. In fact, I see no  
woman with a permanent place  
in your life.

MERES: No. Since myrry died ...

HOGG: You're quite alone, aren't  
you, poor boy. It's difficult  
to determine your profession,  
Mr. Meres.

45. 1F

(Cameraman on R. of arm)  
LOW ANGLE M.C.U. HOGG,  
crystal ball R.F/GD.

MERES: I don't do anything. /

HOGG: There. One should always  
believe. You aren't poor.

46. 2D (as she sees watch)  
C.S. MERES' WATCH

You have never been poor.

47. 1F  
A/B HOGG

In fact, you are quite rich.  
It's getting misty again.

MERES: Daddy was in shipping.

48. 2D \_\_\_\_\_  
C.U. MERES

HOGG: It's the sea! /

49. 1F \_\_\_\_\_  
L/D HOGG

MERES: He left me everything. /

50. 2D \_\_\_\_\_  
SHOT OF BALL & MERES'  
CAR KEYS

HOGG: Indeed. Just a minute ...

You take risks with your life,  
Mr. Meres. I see you driving  
very fast.

As he moves hands away,  
SEE his reflection

51. 1 \_\_\_\_\_  
TIGHT 2-S HOGG/MERES,  
F.V. Hogg, ball L.fr.

MERES: That's amazing. /

HOGG: My dear, it's very dangerous  
you know. And there are better  
things to spend your money on.

MERES: But what else is there?  
I'm all alone now.

HOGG: No-one is ever alone. Those  
who have passed over are all around  
us, waiting to speak to us.

PUSH IN as Meres  
turns to her

MERES: Even mummy?

HOGG: Particularly your mother.  
All you have to do is believe. /

52. 2 \_\_\_\_\_  
C.U. MERES

MERES: Oh I wish I could speak  
to her.

HOGG: You shall, Mr. Meres.

53. 1 \_\_\_\_\_  
C.U. HOGG

MERES: Please call me Toby. /

HOGG: I'd like to. Thank you  
Toby. I swear to you that you  
shall speak to her.

LET her rise out of fr.

54. 2

2-S HOGG/MERES in  
table, crystal at  
bottom fr. centre F/GD. MERES: Now?

HOGG: No dear. Not now. These  
things take time.

MERES: Of course.

PUSH IN

HOGG: But soon ... next time.  
Now why don't you and I have a  
little drink and talk about your  
dear mother.

MIX  
55. 3E

HIGH ANGLE SHOT MAPS,  
GLOBE CENTRE F/GD.  
bottom of fr. &  
Hunter's arm

PAN UP as Secretary  
enters, to SEE her  
feet.

She puts folder on  
desk.

Hunter lifts folder,  
PAN UP to DEEP 2-S  
Hunter/Sec.

TIGHTEN 2-S

10. INT. HUNTER'S OUTER OFFICE - DAY BOOM B.1

SECRETARY: It's the lab report on  
that money, sir.

HUNTER: And?

SECRETARY: Nothing sir.

HUNTER: Didn't really expect  
anything. Tell Callan to pull  
his finger out or Meres'll  
beat him to it.

FADE TO BLACK

/TAPE RUN/

MOLE CRANE TO BE CREDITED BY CAMERAMAN ON 1 & 5  
CAM. 1 TO G - TELSHOP  
CAM. 2 TO A - CINEMA  
CAM. 3 TO F - GLEESON (SUPER)



56. F/U  
4D  
VERY HIGH ANGLE  
C.M.S. HOGG.  
CRANE DOWN & R. to  
TIGHTEN, TRACKING IN  
to profile M.C.U.,  
PANNING L. to O/S  
W.S. GROUP, with  
Hogg R.F/GD.
11. INT. CINEMA - D.Y
- BOOM A.1  
MINI BOOM  
NECK MIC.
- HOGG: He's a very nice man.  
We go picking flowers together.  
Lovely flowers. Uncle Geoffrey  
would like to speak to Jane,  
but he knows he can't yet. He  
says to her: do not mourn me.  
The light and peace are perfect  
and one day I will share them  
with you. Also: do all you can  
to help a friend, who was a dear  
friend to both of us. By making  
gifts you will please me. That's  
all.
- FADE NECK MIC.
57. SUPER  
3F  
M.C.U. GLEESON  
ON Q T.I. to C.U.
- LOSE SUPER  
ON Q CRANE L. a little  
to profile C.U. Jane  
ON Q CRANE L. & T.I.  
a little to O/S W.S.  
Group, Jane L.F/GD./  
Hogg B/GD.
- Was it good news dear?
58. 2A  
C.U. JANE (reaction)
- BOOM A.1
59. 4  
C.M.S. HOGG/GROUP F/GD.
- 3 TO G - INT. TEASHOP/
- Miss Fosdyke, perhaps you'd get  
the tea today.
- THEY RISE.
60. 6C  
HIGH ANGLE W.S. GROUP,  
CALLAN centre.  
PAN him L. to Jane,  
TIGHTEN 2-S Jane/  
Callan, fav. Jane
- CALLAN: You all right, Miss Ellis?
- JANE: Yes, thank you.
- CALLAN: I think you're being  
wonderful about this - I do  
really.

She rises, PAN THEM R.  
in 2-S

JANE: Thank you, Mr. Tucker. But  
then, you see, I don't think  
there's anything to be miserable  
about.

CALLAN: You know, if there's ever  
anything I can do to help ...

LET her out R.,  
PAN Callan R. to her,  
2-S Callan/Jane at  
foot of steps.

JANE: Thank you, I appreciate  
that. Well, I'd better be going.

CALLAN: Can't I get you a cup  
of tea?

She climbs steps to  
R.F/GD.

JANE: No, no thanks. Geoffrey  
seems all around me here.  
Mr. Tucker - can I ask you a  
favour?

CALLAN: Now what have I just  
said?/

61. 4D  
M.C.U. JANE on steps

JANE: You're very kind. You see  
I would like a cup of tea - quietly.  
There's a place just down the  
road/...

62. 6C  
2-S CALLAN/JANE

She exits R., he climbs  
up steps to camera.  
LET him out R.fr., HOLD  
extras B/GD.

CALLAN: I'd be honoured to go with  
you, honoured.

FADE TO BLACK

/TIME RUM - VERY SHORT - ARTISTS REPOS./

CAM. 2 T F - TEASHOP PASSAGE

63. F/U  
5A

2-S EXTRAS on steps.

PAN them up L. to  
meet Callan/Jane.

PAN them R., SEE  
Charwood B/GD.

LET her out R.,  
Callan stops, then  
exits R.

ZOOM IN to Charwood

12. EXT. TEASHOP STEPS - DAY

F/POLE  
F/X TRAFFIC  
LOUD

64. 2F

2-S CALLAN/JANE

13. INT. TEASHOP PASSAGE - DAY

F/POLE

CALLAN: Who's your friend?

JANE: Who?

CALLAN: The man who waved to you.

LET her out R.,  
PAN Callan R. to  
3-S Jane/Charwood/  
Callan as they go  
in door

JANE: He's the policeman who's  
working on Geoffrey's - what  
happened to Geoffrey.

CALLAN: I'm sure you'd rather be  
alone.

JANE: Please stay with me, Mr.  
Tucker.

65. 3G (as she closes door)  
(Cabled in front of 1)

C.M.S. CHARWOOD as  
he rises.

LET Callan/Jane in F/GD  
to 3-S Jane/Charwood/  
Callan

14. INT. TEASHOP - DAY

F/X C.4  
F/X LIGHT  
C/FE C.4

CHARWOOD: Miss Ellis, come and  
sit down.

JANE: Inspector Charwood. This  
is Mr. Tucker. I told you he  
belongs to our group.

LET them sit in 3-S

CHARWOOD: Mr. Tucker. Have some tea. Another cup, please.  
Sit down Mr. Tucker.

CALLAN: Of course.

JANE: Shall I pour? I'm afraid my hands aren't very steady.

LET Waitress in F/GD. & out again

CHARWOOD: Leave it to me, Miss Ellis. Least I can do. You don't mind if we talk a bit of shop ...

Callan half rises,  
As he sits, TIGHTEN  
& DEPRESS to TIGHT  
2-S Charwood/Callan

CALLAN: Look, two's company...

OPEN SVINGER TO LET 1 IN

CHARWOOD: No Mr. Tucker - do stay. You never know, you might be able to help. By the way, Miss Ellis, Mr. Gleeson left the cinema because he was unwell. He'd forgotten his pills. That's how he disturbed the thief. An usherette remembered getting him a taxi.

JANE: Well this help to catch the murderer?

CHARWOOD: If it is murder, miss. And we'll catch him.

66. 1G

3-S CALLAN/JANE/  
CHARWOOD

JANE: I hope so.

CAMERA MAN R. OF ACT

CHARWOOD: Did you know Mr. Gleeson long, Mr. Tucker?

CALLAN: No, just about three weeks.



CHARWOOD: Go to his place at all?

CALLAN: No, we used to meet here.

CHARWOOD: But you knew where he lived?

CALLAN: Not till I read it in the papers.

JANE: Weren't you going to visit him for a chat?

67. 3 TIGHT 2-S CHARWOOD/  
CALLAN

CALLAN: I was. Yes. But it was all vague. You know, I meant to ask him next time, but he ...

CHARWOOD: He didn't have many friends?

JANE: Not many.

CHARWOOD: But he was a friend of yours?

CALLAN: I like to think so. We neither of us made friends easy. I think that's what brought us together.

CHARWOOD: What d'you do for a living, Mr. Tucker?

CALLAN: I'm a book-keeper - unemployed at the moment, unfortunately. Which reminds me, Labour Exchange.

P.B. & L. QUICKLY to  
3-S as Callan rises.  
He comes to C.U. R.F/GD.

CHARWOOD: I might like another chat with you some time. Where can I reach you?

CALLAN: Flat 3, Stanmore House, Duke William Street, W.2. Any time, Inspector.

CHARWOOD: Right, good.

CALLAN: Good night Miss Ellis.

LET Callan out L.  
PUSH IN QUICKLY to  
2-S Jane/Charwood  
& onto spoon biz.

JANE: Goodnight Mr. Tucker.

68. 1G  
AS DIRECTED, (IF NEEDED)

FADE TO BLACK

T A P E R U N ; C A M E R A R E P O S .

C.M. 1 TO C - HUNTER'S OFFICE  
C.M. 2 TO G - CALLAN'S ROOM  
C.M. 3 TO H - HUNTER'S INNER OFFICE

69. 1C  
(CAMERAMAN L. OF ARM)

C.S. GLOBE. It spins.  
PAN with Callan past  
Hunter to M.C.U.,  
ELEVATING as he comes  
to R.F/GD., to DEEP  
2-S Hunter/Callan

LIGHTING: FLOOR LAMP TO  
BLACK TABLE LAMP EFFECT

15. INT. HUNTER'S OUTER OFFICE - NIGHT BOOTH 2.1

HUNTER: It must have been accidental.

CALLAN: Didn't bloody look like it. She knew Charwood was expecting her, I'm sure. He's a sharp boy; he took my address.

LET him X out L.  
DEPRESS & PUSH IN  
to find Callan L.fr.

PAN him L., PULLING  
BACK to contain his  
sit to 2-S Hunter/  
Callan

Callan rises L. out of  
fr., PUSH IN on  
Hunter, FIND Callan  
L.B/GD.

Callan comes to Hunter,  
TIGHTEN 2-S

HUNTER: Whose fault is that?

CALLAN: If I give a false one in  
front of Jane Ellis she'd have  
been onto me. Probably is already.

HUNTER: Why should she suspect you?

CALLAN: She took me straight to  
Charwood. He had all the right  
questions, and she prompted me with  
all the right answers. She keeps  
telling me how grateful she is -  
but I think she's gunning for me!

HUNTER: You're getting too  
sensitive.

CALLAN: I was there, sir,  
remember.

HUNTER: So was Meres.

CALLAN: Exactly. He hasn't been  
inside, sir. I have. And I don't  
want any more of it.

HUNTER: Now pull yourself together  
for heaven's sake. I want you to  
stick with Jane Ellis.

CALLAN: How can I? There's a  
copper outside that house night  
and day.

HUNTER: Love will find a way.

Callan Cs R.fr. to  
2-S Hunter/Callan

CALLAN: Look - I'm sick and tired  
of your bloody sense of humour, sir.  
I could be in a spot, John.

HUNTER: Well, you're not yet.

CALLAN: Can't Toby take over?  
What's he doing?

PUSH IN over table to  
TIGHT 2-S Hunter/  
Callan

HUNTER: He's certainly not wetting  
himself, Callan, like you are. You  
can be sure of that.

CALLAN: Well perhaps it's time he  
started. If I cop it, he'll cop  
it too.

HUNTER: Is that a threat?

LET Callan exit fr.

CALLAN: Take it how you like!

FADE TO BLACK

/TAPE RUN: CATER., ARTISTS REELS./

CAM. 1 TO POS. H - CALLAN'S ROOM

70. III

C.S. SOLDIERS on table

ON Q, PAN UP QUICKLY &  
LOOSEN to M.C.U.  
Charwood.

Door opens behind,  
Callan enters to 2-S  
Charwood/Callan

16. INT. CALLAN'S ROOM - DAY

DOOM C.5

(N.D. HEAR  
SOUND OF  
KEY IN DOOR)

CALLAN: Who let you in?

CHARWOOD: Nobody, I let myself  
in.



CALLAN: You haven't got a key.

CHARWOOD: Marvellous the things  
you learn in the C.I.D.

CALLAN: But you've got no right  
in here. Aren't you supposed to  
have a warrant?

CHARWOOD: Come off it! D'you make  
this yourself?

CALLAN: Hrm?

CHARWOOD: This soldier. D'you  
make it yourself?

CALLAN: Yes, yes I did. I made a  
lot of them. So what?

Charwood rises & turns  
71. 20  
M.C.U. CHARWOOD

CHARWOOD: It all fits in. Shows  
you're a craftsman. You want to  
tell me about it?

72. 1  
M.C.U. CALLAN

CALLAN: About the soldiers?

73. 2  
M.C.U. CHARWOOD

CHARWOOD: About Gleeson.

74. 1  
M.C.U. CALLAN

CALLAN: But I have told you. I  
met him at the League of Light.

CHARWOOD: You killed him son.

75. 2  
A/D M.C.U. CHARWOOD

CALLAN: You're mad.

He comes to Callan,  
PAN R. with him &  
TIGHTEN to 2-S  
Charwood/Callan fav.  
Charwood

CHARWOOD: Look - there's only you  
and me here. We needn't bother  
about Judges' Rules - you robbed  
him and hit him and he died.

CALLAN: I didn't.

CHARWOOD: Now if you were to  
confess to me - if you were to come  
up to me man to man and tell me  
you killed him /

76. III  
(downstage)  
2-S CHARWOOD/CALLAN,  
fav. Callan

and my sergeant, say, was there as  
a witness - I tell you straight  
I'd be grateful. I'd get you off  
with manslaughter.

GO R. as Callan Xs  
L.F/GD. to DEEP 2-S  
Callan/Charwood

CALLAN: I didn't kill him.

CHARWOOD: Look son, I know all  
about you. You were a paratrooper  
weren't you? You killed your share  
in Malaya.

CALLAN: Did I?

CHARWOOD: You've got a bit of form  
too. You did a safe once before.  
You were sent down for two years.  
Of course you've changed your name  
since then. And it isn't Tucker,  
is it?

Callan turns to Charwood  
77. 2 (After turn)  
C.U. CALLAN (reaction)

78. 1  
C.Y. CHARWOOD

79. 2 M.C.U. CALLAN  
PAN his sit.  
CHARWOOD CONT: You left some prints on a teaspoon old son. And you have got a record, haven't you./
80. 1 (On his turn)  
LOW ANGLE C.M.S.  
CHARWOOD.  
PAN him L. to table.  
As he goes to wardrobe  
FIND CALLAN R.F/GD. in  
DEEP 2-S Charwood/Callan  
I've seen one of these in a shop up West. It costs forty quid. And the chest over there is full of stuff like that. There's four bottles of Scotch in your cupboard. Where d'you get the money? Gleeson's safe?  
As Charwood comes to Callan, ELEVATE to M.C.U. Charwood & GO R. a little. PAN his sit to 2-S Callan/  
Charwood, PUSH IN & TIGHTEN  
I'm retiring next month. This is my last case. I mean to enjoy it. But I can only enjoy it by solving it. Right? If you help me - I'll help you.  
Manslaughter./
81. 2 TIGHT 2-S CALLAN/  
CHARWOOD, fav. Callan  
If you won't - this is murder in the execution of a robbery and I'll see you sent down for life./
82. 1 TIGHT 2-S CALLAN/  
CHARWOOD, fav. Charwood  
Well?/
83. 2 A/B. PAN Callan's rise  
to M.C.U., GOING L. to  
make him look R.fr.

84. 1 C.U. CHARWOOD  
CALLAN: You get out of here - or  
I'll report you./
85. 2 A/B  
CHARWOOD: What for?/
86. 1 A/B  
CALLAN: Intimidation to start with./
87. 2 2 REPOS. R. A LITTLE  
C.M.S. CALLAN  
PAN him R. to door  
CHARWOOD: Son - who would believe  
you? I'm a detective-inspector.  
What are you? Besides an ex-con?/
88. 1 LOW ANGLE 2-S CALLAN/  
CHARWOOD.  
LET Charwood stand out  
L.fr.  
CALLAN: Out./
89. 2 (On rise)  
C.M.S. CHARWOOD  
PAN him R. to 2-S at  
door. He turns  
CHARWOOD: All right, I did my  
best for you.  
A few years ago you'd have been  
topped for this. As it is - you'll  
get life.
90. 1 (On turn)  
2-S CALLAN/CHARWOOD.  
Charwood exits.  
Callan shuts door &  
comes to chair.  
He puts on coat  
CALLAN: Toby, you're a bloody  
idiot!

FADE TO BLACK

T. 1 E RUN : CAMERA REPOS./

CAM. 2 TO POS. E - MISS HOGG'S - FAST  
C.M. 1 TO POS. J - HUNTER'S INNER OFFICE



91. 3H  
C.U. HUNTER on phone

17. INT. HUNTER'S INNER OFFICE - DAY BOOM B.3

HUNTER: Good Meres. And how is  
Miss Hogg?

MERES: (V/O) She's asleep, sir.

HUNTER: Asleep?

92. 2E (16°)  
MERES & PHONE D.C.U.  
R.fr./Hogg on couch  
reflected in mirror

LIGHTING: HIGH LIGHT  
LEVEL ON THIS SHOT

18. INT. MISS HOGG'S HOUSE - DAY BOOM A.3

MERES: I didn't hurt her, sir.  
She's drugged, sir.

HUNTER: (V/O) Splendid. How did  
you find the microfilm anyway?

MERES: I looked into her crystal  
ball.

LET Meres out L.  
TIGHTEN on mirror  
reflection 2-S  
Meres/Hogg

HUNTER: (V/O) What?

MERES: Feeling better?

HOGG: No dear, very poorly.

MERES: You'll feel a lot worse  
presently.

HOGG: Thank you, dear.

They X out of fr.

93. 1J  
(L. of 3 in 3's loop)  
C.S. VIEWFINDER of slide  
projector

19. INT. HUNTER'S INNER OFFICE - DAY BOOM F.3  
BOOM C.6

2 F H - HUNTER'S INNER OFFICE

N.B. T/C FEED TO MONITOR ON SET - T.F.L. AND SCREEN

On sound of buzzer,  
P.J.N R. to intercom

SECRETARY: (V/O) Callan, sir.

94. 3H

M.S. CALLAN at door,  
TV screen F/GD.

PAN him L. QUICKLY to  
O/S 2-S Hunter/Callan

CALLAN: That copper, Charwood.  
He's been round to see me. What  
are you going to do about it.

95. 1J

LOW ANGLE 2-S HUNTER/  
CALLAN

HUNTER: Routine Callan./

CALLAN: Routine my foot. He said  
if I'd co-operate, he'd get me off  
on a manslaughter charge.

HUNTER: Did he indeed?

CALLAN: And I'm sure he believed  
it. He wasn't trying it on./

96. 3

M.C.U. HUNTER

He sits back

HUNTER: You must've been careless  
old chap.

CALLAN: It wasn't me who was  
careless, sir.

HUNTER: Look Callan, I can't do  
anything until you're actually  
accused./

97. 1

LOW ANGLE C.M.S. CALLAN

He sits into L.F/GD.  
making 2-S A/D

CALLAN: I've already been  
accused.

HUNTER: Not officially. When you are, I'll do what I can.

98. 3 CALLAN: Is that all?  
C.U. HUNTER.

He looks up

99. 1 HUNTER: All right?  
L/B 2-S

Callan moves away &  
turns

CALLAN: It'll have to be.

HUNTER: Oh and by the way, Meres has found the microfilm.

CALLAN: Clever boy.

HUNTER: Miss Hogg had it. She was the controller.

CALLAN: What about Jane Ellis? Will she be arrested?

HUNTER: If she's implicated, of course.

100. 3 (As hunter looks up)  
C.U. HUNTER

Is she?

101. 2H  
(In 3's loop)  
C.U. CALLAN

CALLAN: Why not ask Toby? He seems to have all the answers, doesn't he?

102. 2  
C.U. HUNTER

HUNTER: It does look that way.

103. 2  
C.U. CALLAN

He moves in a little

CALLAN: What about me?

HUNTER: We'll have to see. Go home and watch telly. If anything comes up I'll be in touch.

CALLAN: Look, John, couldn't you ./.

104. 3 C.U. HUNTER

HUNTER: Not now, Callan. If and when. Not now./

105. 2 C.U. CALLAN  
He turns

106. 1 2-S HUNTER/CALLAN  
PAN DOWN to viewfinder

107. 2 M.C.U. HUNTER

There's Mores?

SECRETARY: (V/C) Out sir.

HUNTER: Find him will you. There are six prints missing. Six critical frames./

108. 3 C.U. CALLAN at door  
Door closes

C/C:  
ACTION: END OF PART TWO

SECRETARY  
EXIT

FINAL SOUND & VISION

END OF ACT TWO

CAM. 1 TO POS. D - GLEESON'S ROOM  
CAM. 2 TO POS. F - TEL SHOP  
CAM. 3 TO POS. A - CINEMA  
CAM. 4 TO POS. E - "  
CAM. 5 TO POS. A - TEL SHOP  
CAM. 6 TO POS. C - CINEMA

F/U  
C/S

CAPTION: PART THREE

CRIP SYSTEM  
PROJECT

FADE TO BLACK

109. F/U  
1D

(Cameraman R. of arm)

LOW ANGLE C.S. FLEET,  
SEE chalk marks of  
feet.

20. INT. LITS M'S ROOM - DAY

DOOM C.2

P.N UP & R. with walk  
to 2-S Charwood/Lynn,  
edge of table R.F/GD.

LYNN: I promise you, sir, I did  
it very carefully.

LET Charwood go R.B/GD.  
to 2-S Lynn/Charwood

CHARWOOD: Don't despise  
thoroughness, George, I've seen  
a feller get ten years because he  
didn't clean his fingernails. Did  
you do the carpet?

LYNN: Yes.

CHARWOOD: And the chairs?

LYNN: It's all there.

LET Charwood come to  
Lynn, HOLD 2-S Lynn/  
Charwood, edge of  
table R.F/GD.  
PULL BACK & R. as  
Charwood goes out R.,  
FIND THIRD F/GD.,  
LET Charwood's hand  
in R.fr.

CHARWOOD: Keep calm.  
There must be something. Nobody's  
perfect, not even you, George.

George!

LYNN: Yes.



LET Lynn rise out L.,  
CRAB L., PLANNING R.  
to see Charwood R.fr.,  
HOLDING thread L.F/GD.

LOOSEN to let Lynn in  
L.fr. to 2-S Lynn/  
Charwood, thread C.

CHARWOOD: Come over here. Torch.

Look, a bit further over. There.

LYNN: There's something sticking  
to it.

CHARWOOD: Yes. Tweezers.

LYNN: In the briefcase.

Wool - off a sweater maybe.

CHARWOOD: Good. That'll do.

LYNN: Not a hell of a lot to go on.

ON Q. PUSH IN TO  
C.U. CHARWOOD

CHARWOOD: It's enough George,  
I promise you.

110. 2F

M.C.U. JANE paying  
for tea.

PAN her L. past  
equipment, thru'  
door to 2-S Jane/  
Callan

She sees Callan

21. EXT. TEA SHOP - EVENING

F/POLE/SLUNG  
MINIBOOM

F/X TRAFFIC

111. 5A

O/S 2-S JANE/CALLAN,  
corner of wall L.F/GD.

CALLAN: Good evening Miss Ellis.

1 F K - EXT. TEA SHOP/  
PUSHING 2's CABLE

JANE: Good evening, Mr. Tucker.  
I was just leaving.

CALLAN: Going to get the hall  
ready for the meeting?

Jane comes to Callan

JANE: Yes<sup>1</sup>

CALLAN: I'd offer to help you but

JANE: I'll manage ...

CALLAN: There won't be a meeting.

LET Jane X out L.

TIGHTEN on Callan

JANE: Don't be silly. And get  
out of the way please.

CALLAN: Miss Hogg's been arrested.  
She's a spy, you see.

112. 1K

(Pushing 2's cable,  
no tracker needed)

O/S 2-S JANE/CALLAN

JANE: Mr. Tucker, I don't want to  
talk to you.

CALLAN: She buys secrets. From  
other spies.

113. 5A

C.U. CALLAN

PAN him L. to 2-S  
Jane/Callan

You sure you don't want to talk to  
me?

I know just the place. Where it's  
all light and peace.

LET them out L.

FADE TO BLACK

TAKE RUN / ARTISTS REELS.

CAM. 2 TO G - CALLAN'S ROOM

CAM. 1 TO POS. L - SIR BRUCE'S

114. 5i

POSTERS. Shadows X  
they L. to .., PAN  
shadows R. to see  
Jane/Callan at  
frontage. They  
open door

22. EXT. CINEM. - EVENING

F/X LIGHT  
TRAFFIC +  
SOMETHING  
INTERESTING

115. 4E

(Generation 1 & 2)  
V.L. SINGLE M.S.  
CINEM., CHAIRS L.F/GD.,  
HOGG'S CHAIR R.  
MIDGROUND

23. INT. CINEM. - EVENING

ROOM 2.1  
(L. of 2010)  
NOISE EFFECT  
MINIBOOM

Callan/Jane enter doors  
top of fr. & come fwd.  
to top R.fr.

HOLD WIDE SHOT.

CALLAN: No leave it.

JANE: I'm waiting to hear this  
fantastic story.

CALLAN: Oh it isn't fantastic  
love. It happens every day.  
People start spying and they get  
caught. Then they go to prison.

JANE: But Miss Hogg - she was  
such a sincere woman. A believer.

CALLAN: Come off it, love. You  
supplied her with the goods didn't  
you. The new missile. The stuff  
you and Gleeson took pictures of.

JANE: You must be mad. Geoffrey  
and I - we're only clerks. Neither  
of us could get near anything  
secret. Even if we wanted to.

As Callan goes L. after  
Jane, TRACK IN & CRANE  
UP & R. to TIGHT 2-S  
on balcony, fav. Callan

CALLAN: Gleeson was a filing-  
clerk. He spent hours in that  
filing room. All by himself.

JANE: The secret stuff's all  
locked up. Only the chief had a  
key.

CALLAN: You did his typing, didn't  
you? Took him his tea?

JANE: Of course I did. I do.  
It's my job.

CALLAN: You got hold of his key too. Made yourself a copy.

JANE: Prove it. Go on. Prove it.

CALLAN: Gleeson had £3,000 in his safe.

JANE: Who are you anyway? The police?

CALLAN: Do I look like a copper?

JANE: Security? It was you who killed Geoffrey.

They struggle.

PAN them down to 2-S  
Callan/Jane thru'  
railings

CALLAN: Behave. Don't make me belt you darling!

Fond of him were you - or was it the money?

PAN them up

JANE: My God I hate you.

116. 6C

TIGHT 2-S CALLAN/JANE

MOLE CLEAR RIGHT OUT OF  
SET TO POS. A

CALLAN: A lot of people do. You get used to it.

Jane turns, comes to  
F/GD. LOOSEN, PAN  
her L. CRABBING R.  
till she has back to  
cam & window opposite  
her. ELEVATE &  
PUSH IN to W.S.  
cinema floor

JANE: Geoffrey and I - we've been civil servants since we were children. We had no exams - no qualifications. Nothing. Just dead end jobs for the rest of our lives. So the two of us - we just drifted. Till we met each other here. The League of Light. PAUSE

117. 5C ( ftr pause)

TIGHT DEEP 2-S CALLAN/  
JANE

CRIB R. as Jane turns  
& Callan goes R. to  
2-8 Jane/Callan

JANE CONT: You don't believe in  
the League, do you? It was all  
an act I suppose.

CALLAN: Yes, it was.

JANE: Geoffrey believed every word.  
And I still do. Even Miss Hogg.  
Funny that - when you think of  
what she got us into. The people  
at the Ministry thought we were  
real comic turns. But we didn't  
mind. We had the League. And  
then we had each other. We just  
needed a bit more money.

Callan goes out R.

118. 6C

M.C.U. JANE

CALLAN: Yes we all need money.

JANE: And anyway - Geoffrey and  
I - we were going to get married.  
But we wanted to do it nicely.  
Have a few nice things. And then  
you killed him.

119. 5C

C.M.S. CALLAN

He comes to M.C.U.

CALLAN: And you set the coppers  
on me. Why did you do that?

120. 6

M.C.U. JANE O/S

JANE: I didn't trust you. Nobody  
ever made friends with Geoffrey  
and me just for ourselves.

121. 5

M.C.U. CALLAN

CALLAN: So you tried to get me  
sent down for life?

122. 6

M.C.U. JANE

JANE: You killed him.

123. 5

M.C.U. CALLAN



PAN him L. to 2-S  
Jane/Callan

CALLAN: I want you to remember that.  
Where is it?

JANE: What?

As Jane goes L.  
LOOSEN & PAN then L.  
down steps onto  
cinema floor in  
LOOSE 2-S

CALLAN: The microfilm. Six  
frames. I want them.

JANE: I haven't got them.

CALLAN: They're not in your room.  
And Miss Hogg didn't have them...  
not all. Neither did Geoffrey -  
you've got them on you.

JANE: No.

They scuffle, Callan  
throws her against  
rostrum.

CALLAN: I need them. I really  
need them.

ZOOM IN on her.

FADE TO BLACK

/TAPE RUN : /

REMOVE F/GD. STEPS.  
MOLE TO POS. E  
CAM. 3 TO POS. A

124. 4E

LOW ANGLE TIGHT 2-S  
CALLAN/JANE, Callan  
framed in high window  
He opens her bag

125. 3A

M.C.U. JANE, BAG F/GD.  
contents fall out

126. 4E

A/D. Callan turns to  
her, frame him in window

127. 3A

CALLAN: We haven't much time. /  
M.C.U. JANE

JANE: I haven't got then. I  
haven't. /

128. 4E

A/B

CALLAN: I tell you what I'll do -  
you believe in the land of Light  
and Peace. Right?

JANE: Of course i ...

CALLAN: I mean you really believe?  
You'll see Geoffrey again and all  
that?

129. 3A (As she sees gun)

M.C.U. JANE, F/U/GD.

How would you like to see him now?

130. 4

C.U. CALLAN

You've got your choice.

Give me the stuff or I'll kill you.

131. 3

A/B

All right love. Suit yourself.

She rises L.

JANE: No. Wait.

132. 4

LOW 2-S CALLAN/JANE

/3 TO PCS. J - SIR BRUCE'S OFFICE/

They go away R., CRANE  
R. & TRACK IN past chair  
F/GD to find them at  
foot of steps. As they  
climb, CRANE UP with them  
CRANE L. & TRACKING IN  
to TIGHTEN 2-S

GO UP to max. height  
then let Jane out R.

PAN R. with Callan's gun  
to see Jane in kiosk  
B/GD., shooting thru'  
railings.

133. 5B

C.U. SUGAR TIN

ZOOM OUT to see Jane R.  
& Callan L.B/GD.

Jane turns

CALLAN: My God you took a chance.

134. 6D (As she turns)

TIGHT 2-S CALLAN/JANE  
fav. Jane

JANE: Nobody ever bothered about  
the refreshments but me. Last time -  
when we didn't stay, they didn't  
even wash up. See?

135. 5B

LOW ANGLE 2-S CALLAN/  
JANE, cups F/GD.

She cries.

TIGHTEN on her as  
Callan goes. He  
reappears R.B/GD.

CALLAN: Come on love.

She goes L. PAN  
her L. & R. again  
to 2-S.

They exit.

136. 1L

(Cameraman L. of arm)  
(Cabled in front of 3)  
M.C.U. HUNTER &  
PORTRAIT.

Hunter turns into cam.

PULL BACK & DEEPEN to  
find Secretary &  
phone R.F/GD.

24. INT. SIR BRUCE'S OFFICE - EVENING

DOCM C.7  
DOCM D.4

SIR BRUCE: (V/O) What time was  
the appointment with the Home  
Secretary?

SECRETARY: Seven-thirty, sir.

SIR BRUCE: Is Hunter still there?

SECRETARY: Yes sir.

SIR BRUCE: Oh God. All right.

SECRETARY: Sir Bruce will be with  
you in a moment, Mr. Hunter.

LET Secretary out L.

GO L. to see door.

LET Girl X R. to L.  
& out.

SEE Sir Bruce R.B/GD.  
thru' door, HOLDING  
Hunter L.fr.

Sir Bruce comes to  
Hunter, O/S 2-S  
Hunter/Sir Bruce

HUNTER: Good, thank you.

HUNTER: Hello, Bruce.

SIR BRUCE: Hello Hunter. So  
sorry, but I'm in a hurry to meet  
the Home Secretary.

HUNTER: How are you?

SIR BRUCE: Busy. And you?

HUNTER: Fine thanks. Almost.

LOOSEN to see Sec.  
centre fr.

SIR BRUCE: You've put the  
development files in, have you?

SECRETARY: Yes, sir. They're all  
there.

137. 3J

M.C.U. HUNTER

SIR BRUCE: What's the problem?

HUNTER: It's the Ministry of  
Defence leak. There's one rather  
awkward hangover. I'd like the  
pressure taken off my chaps.

138. 1

2-S SEC./SIR BRUCE

LET Sec. go B/GD.,  
PULL BACK to inc.  
Hunter L.F/GD., seeing  
Sec. thru' door

SIR BRUCE: Get my pen will you?  
I've left it on the desk.

139. 3

M.C.U. HUNTER

HUNTER: There was an unfortunate accident during our enquiries.

SIR DRUCE: Gleeson's death you mean.

140. 1 HUNTER: Yes, you know./  
A/D 3-S

SIR DRUCE: I haven't studied the report yet.

SECRETARY: I'm sorry, sir, I can't see it.

141. 3 SIR DRUCE: Excuse me a moment./  
C.M.S. HUNTER.

PAN him past Sec1 to  
2-S Sec. Hunter

142. 1 (As Hunter turns)  
2-S SIR DRUCE L.B/GD.  
thru' door/HUNTER R.  
in C.M.S.

Sir Bruce comes to  
2-S fav. Hunter

SIR DRUCE: How did it happen?

INC. Sec.'s arm &  
hat F/GD.

HUNTER: He returned home unexpectedly, caught my chaps at work on his safe.

SIR DRUCE: Doubtless without a warrant.

HUNTER: Well, you know as well as I do, Bruce /..

143. 3 2-S SEC. /SIR DRUCE

SIR DRUCE: I know that your section all too frequently works in a manner that is highly unorthodox.



HUNTER: We do what we're asked to.

SIR BRUCE: Is the car here?

SECRETARY: It is, sir.

144. 1 (As Bruce lifts briefcase) SIR BRUCE: Was it necessary to  
2-S BRUCE/HUNTER. kill the man?  
LET Sec. in centre fr.

HUNTER: They did not kill him, he died of a heart attack.

SIR BRUCE: How very convenient.

HUNTER: It was unfortunate. But in any event he'd have gone to prison for ten years at least.

SIR BRUCE: And what do you expect me to do?

HUNTER: I would like to draw the Home Secretary's attention to the facts, that's all./

145. 3 -----  
C.U. SIR BRUCE

SIR BRUCE: Burglary and violence, leading to manslaughter./

146. 1 -----  
C.U. HUNTER

HUNTER: This was a High Priority State Security matter./

147. 3 -----  
C.U. SIR BRUCE

SIR BRUCE: Which does not give you or your men a licence to total irresponsibility./

148. 1 He turns  
2-S BRUCE/HUNTER, SEE  
hat.

Hat goes, LET Druce  
out L., Hunter comes  
to M.C.U.

HUNTER: They did not kill Gleeson  
intentionally, and they are not  
criminals. I'm simply asking that  
the case should be quietly  
dropped. It's been done before,  
Druce./

149. 3  
2-S SIR DRUCE/SEC.  
at door

SIR DRUCE: Very well, I'll raise  
the matter with the Minister.  
But personally Hunter, I have very  
little time for your team of  
killers./

150. 1  
C.U. HUNTER

/3 TO K - CALLAN'S ROOM FAST/

151. 2G (L. of set)  
M.C.U. CALLAN eating

25. INT. CALLAN'S ROOM - EVENING

F/POLE  
BOOM C.5

/1 TO M - CALLAN'S ROOM/

KNOCK

CALLAN: Who is it?

PAN him R. to  
O/S 2-S Callan/  
Charwood at door

CHARWOOD: Charwood.  
Evening Callan. Can I  
come in?/

152. 3K (R. of set in 2's loop)  
M.C.U. CALLAN

PULL BACK QUICKLY on  
his move to LOOSE 2-S  
Callan/Charwood

(HALL)

153. 2  
2-S CALLAN/CHARWOOD

(INT. ROOM)

/3 INTO ROOM/

CALLAN: If you must.

LET Charwood X out L.

CHARWOOD: Thank you.

154. 3K (L. of set)

CALLAN: Cuppa? /

M.C.S. CHARWOOD

PAN him

CHARWOOD: No thank you. /

155. 2

M.C.U. CALLAN

PAN his sit

CALLAN: Well, er, sit down.

156. 3 (REPO'D CLOSER)

M.C.U. CHARWOOD

157. 1M

CHARWOOD: Feeling pretty good? /

(Cameraman L. of arm)

M.C.U. CALLAN

158. 3

CALLAN: Fine. /

M.C.U. CHARWOOD

CHARWOOD: You wouldn't be if it  
was left to me. /

159. 1

A/B

CALLAN: Yeah. What's this all  
about then? /

160. 3

M.C.U. CHARWOOD

CHARWOOD: I wasn't wrong, was I?

CALLAN: Well, you weren't right.

161. 1

CHARWOOD: You're guilty Callan. /

C.U. CALLAN

162. 3

CALLAN: Sorry mate. /

C.U. CHARWOOD

CHARWOOD: As guilty as anybody  
I've ever put away. /

163. 1

C.U. CALLAN

CALLAN: You mean you can prove  
it? /

164. 3

C.M.S. CHARWOOD



He throws envelope  
on table & sits to  
2-S Charwood/Callan  
TIGHTEN

165. 2 \_\_\_\_\_  
M.C.U. CALLAN & ENVELOPE

166. 3 \_\_\_\_\_  
A/B

167. 1 \_\_\_\_\_ CHARWOOD: Open it./  
C.U. CALLAN

168. 2 \_\_\_\_\_  
C.S. ENVELOPE  
PAN it up to  
C.U. Callan & envelope Go on.

169. 3 \_\_\_\_\_  
B.C.U. CHARWOOD

170. 1 \_\_\_\_\_  
M.C.U. CALLAN &  
THREAD  
SEE him put it on  
shoulder

171. 3 \_\_\_\_\_  
B.C.U. CHARWOOD

Lucky your friends have got  
influence. That thread could  
have put you away for life. /

172. 1 \_\_\_\_\_  
C.U. CALLAN & THREAD  
He puts it back in  
envelope, holds out  
envelope to Charwood

173. 3 \_\_\_\_\_  
2-S CHARWOOD/CALLAN,  
envelope F/GD.  
LET him rise.

You keep it. It's no use to me.  
Teach you to be more careful.

174. 1 \_\_\_\_\_  
C.U. CALLAN  
CRANE IN QUICKLY TO  
B.C.U. FINGERS  
CRUMPLING ENVELOPE  
F/GD.

175. \_\_\_\_\_  
CAPTION: WALL

<u>SUPER</u> <u>C/S</u>	<u>CAPTION:</u>	<u>GRAMS</u> <u>GIRL IN THE</u> <u>DARK</u>
	EDWARD WOODWARD	
<u>C/S</u>	<u>CAPTION: DEREK BOND</u>	*
<u>C/S</u>	<u>CAPTION: ANTHONY VALENTINE</u>	*
<u>C/S</u>	<u>CAPTION: Jane Ellis</u> <u>Miss Hogg</u>	AVRIL ELGAR BETTY MARSDEN *
<u>C/S</u>	<u>CAPTION: Det. Insp. Charwood</u> <u>Det. Sgt. Lynn</u>	WENSLEY PITHEY BRUCE PURCHASE *
<u>C/S</u>	<u>CAPTION: Sir Bruce Ingoe</u> <u>Secretary</u>	JOHN BARRARD ROBIN LLOYD *
<u>C/S</u>	<u>CAPTION: Geoffrey Gleeson</u> <u>Markinch</u> <u>Hunter's Secretary</u>	ALAN CULLEN IAN COOPER LISA LANGDON *
<u>C/S</u>	<u>CAPTION: Series created by</u>	JAMES MITCHELL *
<u>C/S</u>	<u>CAPTION: Associate Producer</u>	JOHN KERSHAW *
<u>C/S</u>	<u>CAPTION: Designed by</u>	MIKE HALL *
<u>C/S</u>	<u>CAPTION: Producer</u>	REGINAL COLLIN *
<u>C/S</u>	<u>CAPTION: Directed by</u>	PIERS HAGGARD *
	<u>FADE TO BLACK</u>	*
<u>F/U</u> <u>T/C</u>	<u>SLIDE: THAMES TELEVISION (if available)</u>	*

FADE SOUND & VISION